

The hymn

JULY 1976

Give Us Men to Match Our Mountains

Dutch Traditional Melody
("In Babilone", 8.7.8.7 D)

I

Give us men to match our mountains,
Lofty-minded, pure of soul;
Give us women like our oceans
Moving toward their destined goal.
Give us those in public office
Worthy of our favor, trust;
Save them from the lust for power;
Help them to be upright, just.

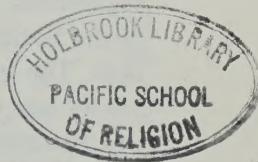
II

Give us doctors skilled, and nurses
Sharing life with all the ill;
Healing both the mind and body,
With thy love their hearts instill.
Give us folk in field and factory
Working for the good of all;
Bring them joy and pride in labor,
Help them feel a sense of call.

III

Give us teachers wise and loving,
Friends of growing children, youth;
May their words and lives bring meaning
To an earnest quest for truth.
Give us families held together
By a bond warm, strong, and true:
Parents sharing love with children,
Teaching them thy will to do. Amen.

Kenneth L. Cober
Penney Farms, Florida



The President's Message

The annual meeting of the Hymn Society of America, on May 8, 1976, in Philadelphia, will no doubt be frequently recalled in years to come. For one reason, it dates the report of the Planning Committee with its suggested changes in the Society's constitution and suggestions for extending the effectiveness, influence, and growth of the Society for the remainder of this century and well into the next. The expansion of the Society and its growth in membership call for new ideas and timely adjustments that will make for still further successful plans and procedures in days and conditions still ahead of us. No doubt the charter members in 1922 foresaw a wide and effective influence in their vision of the future, for they named the new society not *The Hymn Society* but *The Hymn Society of America*. The Society was not meant to be principally helpful to hymn writers and hymnal committees and publishers in the then city areas of the nation a half century ago, but for a growing country and centers of population that they then could hardly envision.

The past year records the final selection of "New Hymns for Aging and the Later Years", and tunes for "Hymns for America, 1976." The tunes sung at the Philadelphia meeting served to further confirm the choices of the judges in a very practical way. It is good to be able to report that the level of the new tunes received was a reflection of musical growth in America. Although in general they demonstrated a higher level of musicality, they had to be further evaluated for usefulness as congregational hymnody.

Also at the annual meeting, the addresses of Dr. Leonard Ellinwood, the Rev. D. Hayes, Dr. Edward T. Horn, and that of the Society's President, were all geared to the theme of the nation's Bicentennial Celebration: they commented on the hymnody of the colonial period and of the early days of the Republic. The meeting itself was fittingly held in the historic Old First Reformed Church, and the features of the Church and the tour of the edifice recalled the early congregation's hardships and fortitude. We are especially indebted to Pastor Hayes and his people for their gracious hospitality.

The "Handbook for American Catholic Hymnals" is now available and adds another item of research to the growing list of scholarly material to be found in the *Papers* of the Society. Would that some financial assistance be found to further and complete the "Dictionary of American Hymnology" a crowning effort in the projects of the Society.

J. Vincent Higginson

The Hymn

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John Aitken's Compilations - 1787 and 1791

J. Vincent Higginson

The Bicentennial Year fittingly turns our thoughts to the period of the American Revolution and the early stages in the building of a nation. Freedom of religion, as far as Catholics were concerned, existed only in a limited area during colonial times, but they enjoyed greater freedom with the adoption of the Bill of Rights. Philadelphia is an area deserving particular attention in these developing years.

John Aitken's *Compilation of Litanies, Vespers, Hymns, and Anthems as they are sung in the Catholic Church, adapted for Voice and Organ*, 1787, was the first American publication providing music for Catholic services in the old colonial city that was soon to be the capital of the nation. Biographers have given little attention to John Aitken (1745-1831), save to note that he was born in Dalkeith, Scotland. He was an engraver and publisher and while not a musician he is regarded by some as an "amateur musician" since he edited a collection of Scottish airs. There are two later editions of the *Compilation*, 1791 and 1814 but we are especially interested only in those of 1787 and 1791. Although particulars concerning their contents has been mentioned, there are many facets that seem never to have been questioned and others left unanswered. Answers to them reveal contemporary conditions related to the music in the Catholic Church in Philadelphia.

While others have passed over Aitken's contribution with a brief notice, Dr. Leonard Ellinwood in his *History of Church Music in America*, succinctly describes the *Compilation* and gives the contents of the 1791 edition which incidentally left off the phrase "for Voice and Organ" of the first edition. Fortunately knowledge of the 1787 edition and the additional aid of the Contents page given by Dr. Ellinwood, made it possible for the writer to identify an unknown copy of the 1791 edition found in the Special Collections Section of the Music Division of the New York Public Library, Lincoln Center, New York City. This rebound copy identified as Drexel 4343, *Collection of Hymns of the Roman Catholic Church in Latin and English*, has been in the Library for many years. The lack of a title page has placed it among the anonymous and unknowns. Drexel 4343 begins with an *Agnus Dei*, p. 20 and continues according to the Contents page given by Dr. Ellinwood.

A facsimile copy of the 1787 edition, the only other one of Aitken's in the library, is slightly smaller in size than the 1791 edition.

Although an enterprising publisher, Aitken was ignorant of the music required in Catholic church services and would certainly have had to depend on members of the clergy to provide these basic needs. Evidence to be mentioned shortly points to St. Mary's Church and particularly to Holy Trinity Church. At a later date Benjamin Carr organist at St. Augustine Church, thanks the clergy of St. Mary's Church for help concerning the hymns.

Although the contents of both editions are much the same, the presentation differs in many respects. Criticism and some friendly advice as well as liturgical needs aided the revision. Aitken's jumble of incomplete entries were rearranged in the 1791 edition in a more complete and orderly fashion. With these additions the *Compilation* was increased from 136 pages (1787) to 184 pages in the 1791 edition. At the same time the vocal score was enriched by the addition of a third voice. In the facsimile edition a third voice was added by hand in the *Ave Maria* and the *Jesu dulcis memoria*, but there is no way of knowing if they were added before or after the revision.

For a broader view of the *Compilation*, some trivial peculiarities should be briefly stated. The odd page numbers appear on the left hand page and the even numbers on the right. This results from assigning page one to the reverse side of the Contents page. Drexel 4343 also has a series of reversed paginations, perhaps from the re-binding. Here we find page 173, 172, 175, 174, 177, 176, etc. Incidentally in the 1814 edition of Charles Taws, there is a division of old and new music at page 57. Here one finds number 57 on the right and the left hand pages.

THE APPROBATION

An approbation, generally signed by one member of the clergy, is here signed by four. This resulted from a temporary condition soon to be rectified. The four clergymen, all members of the then suppressed Jesuit Order, were Reverend John Carroll of Baltimore, a relative of John Carroll of Carrollton, a signer of the Declaration of Independence. The Reverend John Carroll, in charge of the American missions was appointed Prefect-Apostolic, 1784, named the first Bishop in 1788, and consecrated at Ludworth Castle, Lancashire, England, 1789.¹ The others living in Philadelphia were the Reverends Robert Molyneux, Francis Beeston and Lawrence Graessel. Robert Molyneux, the former pastor of St. Joseph's Church at 4th and Walnut (Willing Alley), the oldest Catholic Church in the city, built in 1720, became pastor of St. Mary's Church (4th above Spruce) when it was opened in 1763. When St. Mary's Church was

erected, St. Joseph's Church became a chapel. Later Francis Beeston became pastor of St. Mary's when Robert Molyneux retired. Lawrence Graessel was especially assigned to minister to the German parishioners at St. Mary's. The approbation was given in English and German and the reason for the four signatures is simple. There was no bishop at the time. The three largest Catholic groups in the city were the Irish, French, many of them Acadian exiles, as well as those in the diplomatic and military services, and also the Germans. About 1788 the Germans sought to establish a church for themselves.² Reluctantly they received authorization, but were warned of the dangers of a national church. It was here that Aitken seems to have entered the picture and his *Compilation* was published under their patronage. It was evidently this influence and that of Lawrence Graessel that resulted in the inclusion of eight German hymn tunes, and a Mass titled, "Mass of the Blessed Trinity." Copies are still in existence with the title inscription 'Property of Holy Trinity Church.'**

LITANIES, MASSES AND ANTHEMS

Since the hymns are our special interest only a brief notice is given to the other items. To the two Masses in the 1787 edition, one a Requiem Mass, a third was added in the second edition. Besides the plainchant themes so evident in the Requiem Mass, the Mass of the Blessed Trinity contains altered plainchant themes. The *Kyrie* for instance is from the Gregorian Mass V in the *Liber Usualis* (*Kyrie magnae Deus potentiae*) and the *Gloria* from Mass I (*Lux origo*).³ Six melodies are given for the Litany of Loreto, a Marian litany. Why so many? It was the custom of the day, later given official sanction in a directive, to sing the Litany before High Mass on Sundays. The sixth is given later and titled, "Di Litaney ube die's Geheimnissen" marking it as a melody used at Holy Trinity Church.

The anthems are based on texts from Protestant sources for Aitken wanted to reach as large a public as possible. They included, "This is the day the Lord has made," "Lift up your gates," "Grateful notes and numbers bring," etc.⁴

THE HYMNS

Here it is best to include both the Latin and English hymns since the Latin hymns are given in both versions in the 1791 edition. Peculiarly the *Lucis Creator optime* (Spirit Creator of mankind), a common Vespers hymn, is given in English (1787). One naturally presumes the hymn was sung in English.⁵ The use of English in church services seems

to have been officially mentioned. Vernacular hymns were encouraged at evening devotions but not sanctioned for Mass or Vespers. Yet it was not strictly observed. Aitken for example (1787) places an anthem between the *Credo* and the *Sanctus*.

The *Stabat Mater*, directed for Sundays in Lent, was included to fill a line and a half at the end of "Sing to the Lord a new song," but is omitted in the 1791 edition.

The *Dies Irae*, apart from being included in the Requiem Mass, is given a complete page with the English text, "Day of Wrath that dreadful Day" in the 1791 edition. The plainchant phrases are also recognizable in the *Pange lingua (Tantum ergo)*. An *O Salutaris* is added as an anthem (1791). The English text for these Latin hymns are taken from various editions of the Catholic Primers and the Evening Office, etc. and their sources can be found in the Julian Dictionary.

The Marian hymn, "Hail to the Queen that reigns above," a translation of the prayer, *Salve Regina*, deserves attention. The source of the tune is unknown, but to give it a minor tonal center, the arranger set it in B flat. If, however, the signature is changed to one flat, (key of F) its plainchant character is more recognizable. As a hymn it had a long life especially in the community of the Sisters of Loreto founded by the Rev. Charles Nerinckx in Bardstown, Kentucky.⁶ At least four other collections of texts from 1803 to 1853 included the text.

Aitken begins his music section with a Christmas hymn, "While angels to the world proclaim," to an unrecognized tune. However, Benjamin Carr included the *Adeste Fideles* (Latin and English) in his 1805 Collection. The Latin version is arranged as a fusing tune between melody and bass by Raynor Taylor. The English text, "Hither ye faithful," is likely by a contemporary.

The Easter hymn, "Ye young men and maids your praises join," has the familiar *O filii et filiae* melody. There is a point here that should not be overlooked for this melody and that for the *Stabat Mater* given by Aitken point to the *Essay on Church Plainchant*, London, 1782 as their source.⁷ This version and text appear in the *Westminster Hymnal*, 1940. Incidentally, Aitken corrected a wrong note in the first edition when the new plates were prepared.

The well known Easter melody is the *Lyra Davidica* tune in a slightly revised version from John Arnold's *Complete Psalmody*, 1749. What is surprising is that Aitken gave the text, "Sing we praises to the Lord."⁸ After its appearance later in a collection of Philip Rohr, this Easter hymn is not found again in Catholic hymnals until 1950.

GERMAN HYMNS

It is not surprising that eight German hymn tunes, no texts, were included by Aitken since he was patronized by the German congregation of Holy Trinity Church. Four of these are found in the *Cologne Gesangbuch*, 1623 and another in the *Duderstadt Gesangbuch*, 1741.⁹ Three of these appear again in German-American hymnals published after 1900.

The *Las(s)t uns erfreuen*, an Easter hymn, is the most interesting of this series. The text and tune are attributed to Friedrich von Spee. Like all the other tunes, save one, Aitken did not include them in the 1791 edition. No trace of *Lasst uns erfreuen* as a tune in German-American hymnals appears again until 1901. As a traditional hymn tune in use today it owes its rebirth to the Ralph Vaughan Williams setting in the *English Hymnal*, 1906. Several English texts are used with this hymn tune. Percy Dearmer was so displeased that its Easter character was not retained that he wrote an Easter text for the tune in *Hymns of Praise*, 1933.

The German text, *Lasst uns erfreuen* bears a connection with another of those given by Aitken, "Freu dich du Himmels Königin," a Marian hymn, "Rejoice, O Mary, heavenly Queen." A comparison of the translation reveals the connection. That of *Lasst uns erfreuen*,

Rejoice all ye that sorrowed sore, Alleluia,
The mother weeps and sighs no more, Alleluia,
The clouds of night are scattered far away. Alleluia,
Sweet sunshine glorifies the day, Alleluia.

These thoughts are so succinctly reechoed in the Marian hymn, that when G.R. Woodward sought an Easter text for the tune included in his *Songs of Syon*, 1910, he paraphrased the Marian hymn and gave his first line as, "The clouds of night are passed away." Percy Dearmer's text is in a similar vein,

Let us rejoice the fight is won, Alleluia,
Darkness is conquered, death undone, Alleluia.

Aitken kept the "Komm, reiner Geist" tune in the 1791 edition and added the German text which is a translation of the *Veni Creator Spiritus*. However, in the last two pages a new German hymn was added, "O aller hochste Speiss," a translation of *O esca viatorum*.

The three churches already mentioned were in the lower part of the city and to accommodate those in what was then the northern limits, St. Augustine's Church was opened in 1781, Rev. Matthew Carr, a member of the Augustine Order, pastor. There is little information available concerning the organists of these churches in the

early years. Benjamin Carr, no relation to Rev. Matthew Carr, seems to have served in all of them and became organist at St. Augustine's Church in 1801 until his death in 1831. Benjamin Cross is mentioned as organist at St. Mary's Church and he later followed Benjamin Carr as organist at St. Augustine's. Charles Taws who built the organ for St. Mary's Chruch was organist there for a very short time and his son, Joseph, organist at Holy Trinity Church.¹⁰

THE TE DEUM

There is interest in details of a celebration recorded in the *Philadelphia Packet* concerning a ceremonial *Te Deum* attended by George Washington in commemoration of the Anniversary of the Declaration of Independence held at St. Mary's Church, July 4, 1779. A full account appears elsewhere. For this occasion the French Minister-Plenipotentiary, Monsieur Gerard, sent the following invitation to the heads of state, Congress, and members of the French Army and Navy.

"You are requested on behalf of the Minister-Plenipotentiary of France, to assist at a *Te Deum* which will be sung on Sunday, July 4 of this month at noon, in the Catholic Chapel to commemorate the anniversary of the United States of America. Philadelphia, 2 July, 1779."

A contemporary report states:

"There was throbbing of the sweet toned violins, a rustle of silks as the congregation arose to its feet. There was the glamour of gold braid and the gleam of decorations. There were gentlemen there with perukes and fashionable costumes of the reign of Louis Sieze. Monsieur Gerard wore the trappings of the ambassador of France, General Washington in the uniform of Commander-in-chief. There were belles of Philadelphia in their magnificent hoop-skirts, their massive head dresses pointing slantwise as they bowed in veneration when the first notes of the *Te Deum laudamus* were intoned by the ... celebrant at the altar. The organ's opulent tones and the swelling volume of the goodly choristers rejoiced in the melody, the old cry of thanks giving to God for it was an auspicious occasion and an important function in the little colonial church of St. Mary's, Philadelphia."

Elsewhere it was reported that the ceremony was attended by the Continental Congress, all officers of the new government, all officers of the Army and Navy then in the capital and representatives of foreign governments. The sermon was preached by Abbé

Bandol, and when Congress reconvened they ordered thousands of copies printed. A similar celebration occurred after the Battle of Yorktown when Washington was accompanied by Rochambeau and later with General Lafayette. The key phrase here is, "the goodly choristers rejoiced in the melody." The melody could have been none other than the plainsong version. This was easily obtainable through the French clergy and it is to be presumed that it was given a full harmonic accompaniment as were the other chants and Latin hymns included in Aitken.¹²

Neither John Aitken nor Benjamin Carr were Catholics. Both died in 1831 and Aitken was buried in Christ Church and Carr at St. Peter's. As crude as we may regard their first efforts, it should not be forgotten that their collections include hymns that we cherish today, a heritage from the first year of the nation.

1. Became Archbishop in 1808 at which time the dioceses of Boston, New York, Philadelphia and Bardstown were created.
2. The cornerstone of Holy Trinity Church (6th and Spruce) was laid in 1788 and the church opened November 22, 1789.
3. The text of these Masses (1878) were incomplete. Benjamin Carr notes in the Foreword of his Collection that he omitted phrases in the *Gloria* because it was too long. Aitken gives about half of the *Credo* and ends with the phrase, "non erit finis, Amen." The plainchant melodies are given a full harmonic accompaniment.
4. It may come as a surprise but some of these have been reedited (SAB) for the Bicentennial and published by the World Library of Sacred Music.
5. The style of the melody is neo-plainchant. Although the source is not known, the melody must have had some traditional use for it is found again in R. Garbett's *Morning and Evening Services . . .*, Boston, 1840 and Philip Rohr's *Favorite Catholic Melodies*, 1854.
6. Rev. Charles Nerinckx, an exile, as a result of the French Revolution came to America in 1804. Among the many items for church use, he brought an organ built in Paris, that was placed in the Bardstown Cathedral. Bishop John B. David, an accomplished organist and composer, was organist at the Bardstown Cathedral. Two of his hymn tunes appear in the Garbett collection of 1840 and a number of others found in his manuscripts were included in the *Catholic Melodist*, Louisville, 1853.
7. This reveals their contacts with England. S. Webbe's collection was found among their music.
8. Philip Rohr, in his *Favorite Catholic Melodies*, 1854 includes the text and melody as well as that of the *Jesu dulcis memoria* (Jesus, the only thought of thee). He followed Benjamin Carr as organist at St. Augustine's Church, Philadelphia.

9. Cf. W. Bäumker *Das katholische deutsche Kirchenlied*, Vol. I-nos. 275,280, 394; Vol. II-no. 10; Vol. III-nos. 53,107.
10. Cf. Cross, Michael H. *Catholic Choirs and Choir Music in Philadelphia*. Records of the American Catholic Historical Society, II, pp. 115-126 (1889).
11. Cf. *Records of the American Catholic Historical Society*, Vol. 39, p. 19. Quoted from *Columbia*, 1927, p. 24.
12. Another notable ceremony was held at St. Augustine's Church, a memorial service in 1799 following the death of George Washington. Rev. Matthew Carr who preached the eulogy, included a phrase, "The Father of his Country," which has echoed through the centuries and the Bicentennial Year.

The Earliest Source of "The Sicilian Mariners' Hymn"

By Byron E. Underwood, Ph.D.

The earliest publication of The Sicilian Mariners' Hymn can be found in volume 22 (From July to December) on pp. 385-386 of the November 1792 issue of *The European Magazine and London Review*. It appears under the heading *Poetry*, being entitled "Sicilian Mariner's Hymn to the Virgin". The particular harmonization of the melody is very important, as will be seen later on.

An exact copy of the hymn as published in 1792 appears below:

T H E
SICILIAN MARINER'S HYMN TO THE VIRGIN.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics for this section are: O sanctissima! O piissima!

The bottom staff begins with a treble clef, a key signature of one flat, and a time signature of 6/8. The lyrics for this section are: dulcis Virgo Maria!

The musical score consists of four staves of music for two voices. The top two staves are for the Treble voice (G clef), and the bottom two are for the Bass voice (F clef). The music is in common time (indicated by a 'C'). The lyrics are as follows:

ma - ter - a.
ma - ta, in - te - me - ra - ta,
o - ra o - ra
pro no - bis.

On p. 342 of the same number of *The European Magazine* under the caption "Martin Luther", a note appeared, probably written by the editor, Isaac Reed (1742-1807)¹, the friend of Dr. Samuel Johnson (1709-1784), the noted lexicographer, and James Boswell (1740-1795). It ran in part:

"...Wonderful, indeed, is the effect of many voices in unison. A remarkable instance of their effect is mentioned by the ingenious Dr. Burney in his *Musical Travels*² (that entertaining and well-arranged book which the late Dr. Johnson told his friends

he had always an eye to in his voyage to the Hebrides), Article 'Venice', where the sensation occasioned by the unison of three thousand voices is described. Travelers all agree in their account of the effects of the simple air called 'The Virgin's Hymn', sung in unison by the whole crew of the Sicilian seamen on board their ships when the sun sets, or when it is the twenty fourth hour of Italy. It is subjoined to the end of the poetry of this magazine. The words are merely,

'O sanctissima! O piissima! dulcis Virgo Maria,
mater amata, intemerata, ora pro nobis.'

'O spotless Virgin, Mother dear,
Thou holy pious Virgin hear;
To thee our suppliant lays we pour,
For wretched fallen man implore.'"

The accompanying translation may well be ignored, as it fails to render the Latin accurately and, being in a different meter, can not be sung to the melody.

The only other testimony I have found concerning the singing of the Sicilian Mariners' Hymn by Italians is that of Carl Engel (1818-1883). In *An Introduction to the Study of National Music*, comprising researches into popular songs, traditions, and customs; London: Longmans, Green, Reader & Dyer, 1866, he remarked on p. 86:

The Sicilian Mariners' Hymn is also a favorite of the gondoliers in Venice, who sing it in solemn chorus, it is said, especially on the morning of St. Mary's Day.

Two years after its appearance in *The European Magazine* in 1792 the melody, now called "Sicilian Hymn," appeared on p. 67 of *Improved Psalmody*, vol. I, *The Psalms of David*, from a Poetical Version originally written by the late Reverend James Merrick [1720-1769], A. M., Fellow of Trinity College, Oxford,...with new music collected from the most eminent composers by the Reverend William Lechair Tattersall [1752-1829], A. M., late student of Christ Church, Oxford...; London: Printed by T. Skillern...., and published by Messrs. Rivington,... & Lwigh & Sotherby,..., London, 1794.

It was set to Merrick's metrical version of Psalm 19, consisting of seven stanzas, and beginning, "God the Heav'ns aloud proclaim Through their wide-extended frame".³

The harmony is obviously based on that of *The European Magazine*, though Tattersall substituted F for the D in measure 6, kept the same bass throughout the first four measures, and replaced B A B in measure 10 by B B, and C D D by C in measure 12 in order to make the music fit the text. Note that he reproduced the trills of *The European Magazine*, in measures 7 and 15, and in the latter measure

corrected the bass E (undoubtedly a misprint) to C.

Also ca. 1794 this tune and its Latin text appeared as *The Prayer of the Sicilian Mariners* on p. 83 of volume IV of *A Select Collection of the Most Admired Songs, Duetts, & c.* From Operas in the highest esteem, and from other works in Italian, English, French, Scotch, Irish, & c. In Four Books... By Domenico Corri; Edinburgh: Printed for Corri, Dussek & Co.

Books I-IV were also published in Glasgow by B. Wagener ca. 1794-95, and a later edition of three volumes was also published at Bologna, Italy.

Domenico Corri (1746-1825) was a native of Rome who in 1771 became a prominent Edinburgh singing-master. He was the author of textbooks of music, and the composer of operas, sonatas, airs, songs, and rondos, as well as a music publisher. He died in Hampshire, a metropolitan borough of London.

Corri's harmony, arranged for S & A with separate accompaniment, with the exception of a few minor rearrangements, is essentially that of *The European Magazine*. He keeps the trills but improves the assignment of the syllables of "Ora, ora pro nobis" and corrects the misprint in measure 15.

In or about the same year, 1794, Ralph Shaw and Benjamin Carr (1768-1831) published the *Prayer of the Sicilian Mariners* with its Latin text at the foot of p. 25 of *The Gentleman's Amusement. A Selection of Solos, Duettts, Overtures, arranged as Duettts, Rondos & Romances from the works of Pleyel, Haydn, Mozart [&c.]...* The whole selected, arranged & adapted for One, Two & Three German Flutes or Violins by R[alph] Shaw of the Theatre Charlestown & B[enjamin] Carr... Printed for the Editors and Sold at B. Carr's Musical Repositories Philadelphia and New York and J. Carr's, Baltimore, [1794-1796].

Benjamin Carr had studied as a boy under Samuel Arnold (1740-1802), D. Mus. (Oxford), a prolific and popular composer, and Charles Wesley, Jr. (1757-1834), a composer of organ and other music. His father, Joseph Carr, had been a music publisher in London and had come to Philadelphia in 1793 with his sons, Benjamin and Thomas. All of them engaged in publishing music in Philadelphia, New York, and Baltimore (Joseph and Thomas). Benjamin Carr served for many years as organist at several Episcopal and Roman Catholic churches in Philadelphia.

In *The Gentleman's Amusement* Shaw and Carr printed only the S & A together with the Latin text, altering the original key of F major to

that of G major. Again the harmony is only slightly altered, but the awkward assignment of "ora pro nobis" in *The European Magazine* is smoothed out.

In 1798 Frederick Augustus Hyde published *A Miscellaneous Collection of Songs, Ballads, ... properly adapted for the voice and piano-forte... The whole carefully compiled...by...Fredk Augs Hyde. 2 vols.*, London: printed by Clementi & Compy, [1798].

On p. 2 of volume 2 he published The Sicilian Mariners' Hymn for S & A with accompaniment. This is merely a reproduction of Corri's arrangement.

Hyde was a member of the music firm that published his collection. It included Clementi, Banger, Hyde, Collard, and Davis.⁴

In 1802 Sicilian Mariners' Hymn appeared as No. 147 in *Sacred Music*, "Containing two hundred and fifty of the most favorite tunes now commonly sung at the Churches, Chapels, and Dissenting Meetings in England & Ireland, & also in the Protestant Churches and Chapels abroad, with a great number of Originals never before printed: Comprehending all the different Metres, & adapted to a New Selection of Hymns by the Revd. Mr. Boden; and Dr. Williams & also the Psalms and Hymns of Dr. Watts. The music selected and adapted for Two, Three & Four voices and intended as an Appendix to Watts's Psalms and Hymns, composed by Edward Miller, Mus. Doct.... London: Printed for the author by T. Williams,..., [1802]."

The tune (essentially as arranged in *The European Magazine*) was set to a single stanza, probably by Dr. Williams, beginning, "Purge me, Lord, from guilt that lies, wrapt within my heart's disguise".

Dr. Edward Miller (1731-1807) was a pupil of the famous Charles Burney (1724-1814), D. Mus. (Oxford), already mentioned. For most of his life Dr. Miller was organist at Doncaster. He published many articles and collections. In 1786 Cambridge University conferred on him the degree of D. Mus.

The "new selection of hymns" was *A Collection of above Six Hundred Hymns* compiled by James Boden (1754-1841) and "a Dr. Williams of the Masborough Theological College, near Sheffield", according to John Julian (1839-1913). As Julian lists the texts compiled by James Boden⁵, it is probable that "Purge me, Lord" etc. was by Dr. Williams.

In 1805 Benjamin Carr published The Sicilian Hymn and its Latin text on p. 109 of his *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets*. Composed, Selected and Arranged for the use of the Catholic Churches in the United States of America....By Benjamin Carr.

Sold by J. Carr, Baltimore, G. Blake, Philadelphia, ... [1805].

The interesting thing about Carr's reproduction of this melody is that he abandoned the rearrangement published in 1794 by Ralph Shaw and himself and returned to the version published in *The European Magazine*, which he edited as follows:

He kept the same bass F throughout the first measures and omitted the B flat in the 2nd and 4th measures, dropped the C in the 10th measure and the D in the 12th, but wrote in the grace notes as regular 16th notes. This permitted him to keep the original setting of "ora pro nobis", the *no-* of *nobis* being set to A G F G. He also corrected the misprint in measure 15.

Our first conclusion is thus that all these early reproductions of the melody stem from the same arrangement, namely that of *The European Magazine*.

Because this tune has been sung so widely in the United States to a text by John Fawcett (1739/40-1817) beginning "Lord, dismiss us with thy blessing" that was first published in 1773, I digress at this point to state the authentic facts concerning this setting. Some current accounts are quite inaccurate.

The tune first appeared under the name of DISMISSION, being set to the first stanza of this text beginning "Lord, dismiss us with thy blessing", on p. 54 of an 1817 edition of the first four shape note hymnals in America, *The Easy Instructor* (1801-1831)⁶. This edition is designated as Edition P by Irving Lowens (1916-) in his 'A Check-List of Editions and Issues' of *The Easy Instructor*, being Appendix B, pp. 292-309, in his *Music and Musicians in Early America*, New York: W. W. Norton & Co., 1964⁷.

In brief form the title of Edition P reads, *The Easy Instructor*, a new method of teaching Sacred Harmony....By William Little and William Smith [1754-1821]. The Music Types used in printing this Book are secured to the Proprietors by Patent Right; Albany: Printed for Websters & Skinners and Daniel Steele, (proprietors), ...]1817]. A reproduction of this title page appears on p. 309 of Lowens' "Check-List".

Here follows a reproduction of the tune and text as they appeared on p. 54 of Edition P of *The East Instructor*:

54

DISMISSION HYMN. P.M. Sharp Key on F.

Lord dismiss us with thy blessing, Hope and Comfort from above; Let us each thy peace possessing Triumph in redeeming love.

Thanks we give, and adoration, For the gospel's joyful sound; May the fruits of thy salvation, In our hearts and lives be found.

In 1807 Johann von Müller (1752-1809) published both melody and Latin text as No. 7, 'An die Jungfrau Maria. Ein sicilianische Schifferlied', on pp. 175-176 of V. Das zweite Buch: Lieder aus dem Süd, in *Stimmen der Völker in Liedern*, geordnet, zum Theil übersetzt durch Johann Gottfried von Herder [1744-1803], neu herausgegeben durch Johann von Müller; Tübingen: in der J. G. Cotta'sche Buchhandlung, 1807. (=Johann Gottfried von Herder's Werke. Zur schönen Literatur und Kunst. 8er Theil, 1807.) Müller's Preface was dated Berlin, 10 August 1806.

Two installments of this collection, which Herder had begun a generation earlier, had been published by Herder anonymously under the title, *Volkslieder*, Theile I & II, Berlin: Weigands Verlag, 1778 & 1779.

Müller evidently had a free hand in editing Herder's collected works. For he did not hesitate to substitute the infelicitous title of "Voices of the Peoples in Song" for Herder's far more appropriate "Folksongs", a term that had apparently appeared in print only four years earlier in *Alte Volkslieder*, I. Theil, I. Buch; Altenburg, 1774. A reproduction of pp. 175 & 176 follows:

— 175 —

?.

An die Jungfrau Maria.
Ein sizilianisches Schifferlied.

O sanc-tis-si-ma! O pi-
is- si-ma! dul-cis Vir-go ma-
ri- — a! in-a-ter a -

* Als schönste Probe italienischer Volkslieder, siehe hier statt vis-
ler, das sizilianische Schifferlied mit seiner einfachen sanften Melo-
die im Original und in einer hier sangbaren Ueberlegung.

— 176 —

ma - ta in - te me - ra - ta
ora, ora pro no -

bis.

O du Heilige,
Hun-dre-deite,
Süße Mutter der Liebe,
Trösterin im Leiden,
Quelle der Freuden,
Hilf uns, Maria!

At the foot of p. 175 is appended a note, which in English translation states,

As a most beautiful specimen of Italian folksongs let the Sicilian Mariners' Song stand here with its simple, lovely melody in the original and in a translation that is singable to it.

First of all, note that Müller emphasizes the fact that his translation is "singable" to the melody. The English translation, as has already been pointed out, was most certainly not. Müller must have noticed this.

In the second place, this particular melody is the *only* melody reproduced in the entire Herder collection of folksongs.

In the third place, Müller's form of both melody and harmony is precisely that which had appeared fifteen years earlier in *The*

European Magazine.

Müller's form is note for note identical with it, including even the grace notes, save that the four grace notes are here 16th notes and that he has corrected the misprint in measure 15. The only other difference is that Müller has improved the assignment of the syllables of the line, "Ora, ora pro nobis", an improvement that already appeared in Corri's reproduction of ca. 1794.

The most obvious conclusion must be that Müller, or possibly Herder, if a copy of this melody was actually found among his unpublished papers, had merely appropriated the melody and text from *The European Magazine*. The identity of the two arrangements is too complete to be fortuitous.

Dr. Wilhelm Bäumker (1842-1905) has been erroneously cited as the authority for the statement that Herder brought this tune and text back from Italy in 1788-89.

However, it should be pointed out that it was actually Dr. Joseph Gotzen (1875-1951), the erudite Librarian of the Stadtbibliothek of Köln and editor of the fourth volume of *Das katholische deutsche Kirchenlied in seinen Singweisen* after Bäumker's death, who discussed the melody and text on p. 580 of vol. 4. The melody only (in the key of E major) appears as No. 199 on pp. 579-580.

Dr. Gotzen states, "Es steht in seinen *Sämtlichen Werken*, Abteilung "Zur schönen Literatur und Kunst" and goes on to assert that Herder was supposedly [vermutlich] to have brought the tune back from Italy with him during his journey of 1788-89.

But, as I have already pointed out, both the melody and the harmony of "Ein sicilianisches Schifferlied" on pp. 175-176 are precisely those that had appeared fifteen years earlier in *The European Magazine*. The story of Herder bringing back the melody from Italy thus turns out to be nothing but mythological guesswork based on the word "supposedly".

In *The Hymnal 1940 Companion*, Second edition, revised; New York, copyrighted 1940 and 1951, which was edited by the Rev. Dr. Leonard Webster Ellinwood (1905-), it is pointed out that with Sicilian Mariners appearing in 1794-95 in Ralph Shaw's *The Gentleman's Amusement* and in 1794 in Tattersall's *Improved Psalmody*, and subsequently in several other early collections, "there must have been an earlier common source". This common source, of course, is *The European Magazine* for 1792.

Notes

¹Reed reedited the Variorum edition of the plays of William Shakespeare in editions published in 1785, 1793, and 1803.

²Charles Burney (1727-1814), D. Mus. (Oxford), F. R. A. His musical travels are described in I. *The Present State of Music in France and Italy*, and II. *The Present State of Music in Germany and the Netherlands*. London, 1771. Facsimile edition: *Musical Tours in Europe*, edited by Percy Alfred Scholes (1877-1958); 2 vols., London: Oxford University Press, 1959. Cf. Samuel J. Rogal: "Charles Burney and Sacred Music", *The Hymn*, vol. 26: no. 2 (April 1975), pp. 50-56.

³The first edition of Merrick's *The Psalms of David Translated or Paraphrased in English Verse* was published at Reading by J. Carman & Co. in 1765.

⁴Letter, dated 20 May 1975, from A. H. King, Music Librarian, The British Library, London.

⁵Julian: *A Dictionary of Hymnology*. Revised edition, with new supplement; second impression, London, [1908], pp. 151-152.

⁶This information, together with a xerox copy of p. 54 was kindly sent to me in a letter, dated 25 July 1975, by Mr. Wayne D. Shirley, Reference Librarian, Music Division, Library of Congress.

⁷Mr. Frank C. Campbell, Chief of the Music Division of the Library of the Performing Arts of the New York Public Library, furnished me with a xerox copy of Lowens' "Check-List" with his informative letter of 11 June 1975. And Miss Jean Bowen, the Acting Chief, furnished the publishing data on Lowens' book in her letter of 24 September 1975.

Society Membership

Do you know a minister, a church musician, a choir leader, or a lay person interested in hymns and "better music for the churches", who should be a member of the Hymn Society of America? If you will send his or her name to the Society's office (475 Riverside Drive, New York, N.Y. 10027), the President will be glad to invite your nominee to membership in the Society—or he will send the invitation to you to personally present to your nominee. The Society is a non-profit, voluntary Society devoted to helping secure and promote better hymns (texts and music) for all churches. (See membership benefits and costs, on the third page of this issue of *The Hymn*.)

The Handbook for American Catholic Hymnals is now off the press, and is available from the Hymn Society of America, Interchurch Center, 475 Riverside Drive, New York, N.Y. 10027. The price is \$18 per volume, but members of the Hymn Society may secure copies for \$15 each until Sept. 1, 1976. The volume is the result of more than 25 years of research and writing by President Higginson, and is published by the Society.

Music Therapy: How It Helps The Child

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(This is a condensation of Dr. Williams' paper which originally appeared in the March, 1975 issue of The Journal of the International Association of Pupil Personnel Workers. Used with Permission.)

There is considerable evidence to suggest that our troubled world's concerned people are looking for a unifying force that might help restore balance and resolution to a disjointed society. This paper will argue that educators particularly need to listen sensitively to the full and comprehensive message of music. It is not only the *sine qua non* for education in the broadest sense, but more specifically, provides a therapeutic gateway for growing numbers of children with special needs. This is to say that music—in any one or a combination of its many forms—not only helps produce a better engineer, scientist, or social worker, but figures importantly in providing insightful self-motivation and emotional integration and poise to countless children and youth once harassed by emotional, physical, interpersonal or situational crises.

Following a brief review of the role of music in the history of education, attention will be given to the expanding application of music in child therapy. This will be done by means of a limited treatment of its utility in a number of situations and pathologies. The concluding section covers some suggestions for a broader employment of music in the total school scene.

An Historical Perspective

Music educators are familiar with the long historical tradition of their discipline as it relates to the training and upbringing of the young. Recall the Greek philosopher who observed that "musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul." Indeed, Homeric education placed music high in its priorities, regarding it as "central to the whole culture." Marrou records that in ancient education generally, music came first. "They looked upon themselves first and foremost as musicians."

Music's history, in the intervening years, has been punctuated

here and there with many exciting innovations of response to man's aesthetic dimension. In sharp contrast to the primitive scene, however, we now find ourselves in a fast-moving materialism-oriented society that often looks with disdain upon the unnecessary "frills" of education, and calls upon us to minimize the importance of "time spanners that help to link the present generation with the past." But the golden strand persists in the broadening tapestry of civilization. We note—since the early 1800's—growth of music curricula in the schools. Music has, since then, become part of the dictionary of modern education. It might be well, however, to ponder whether or not we today regard music education in the same light as did Plato; that is, as a "more potent instrument than any other." Or is it largely compartmentalized and too often proscribed? This paper's position is that music education should generally be expanded so as comprehensively to embrace the entire school environment.

Music's Role in Therapy

The use of music as an instrument of healing has a long history. Plato wrote of sounds that flow into the ear "like a health-giving breeze." Altshuler writes, "The therapeutic properties of music were keenly appreciated by the Greeks. Apollo, the god of the Sun, exercised a double function—that of god of Medicine and Music." The modern, scientific study of music therapy, however, did not emerge until the beginning of this century.

Some of the special benefits to be derived from music therapy are outlined briefly:

1. It is now common knowledge that "trouble comes in bunches." If a child suffers from one specific pathology, it is quite probable that other areas are also affected. Indeed, multiple stresses make it increasingly difficult for a child to do one single thing right. He is frustrated in failure. Often, salutary consequences result from his being able to perform satisfactorily in at least one particular aspect of interest. Homan argues that the field of music provided the child with wide opportunities for successful experiences. He observes, "It may not be possible to become the best piano player or the best saxophonist in the neighborhood, but sometimes it is possible with a little skill to become the best five-string banjo player or the best ocarina player in school, if an enlightened teacher can be found."

2. Music therapists are aware of the child's need for communication. Brooks reports that music is valuable as therapy "only if people can participate in some way, can get involved in the music itself. It is a tool for involvement, for communication, for feeling part of a

group...Often those who appear to be the most alienated are actually most easily involved when involvement means honest communication between human beings." Dobbs also records that music helps the child to "communicate with the world around him. By its evocative powers it can extend his horizons and stimulate his imagination." Tyson puts it this way,

In our highly automated, technologized and computerized age, "normal" man has become depersonalized and alienated from himself and others. The suffering of emotionally-ill people is compounded because of their conflicts from themselves and their fellow-man. Many are so withdrawn that they are simply unable to communicate freely or adequately on a verbal level...For the emotionally ill patient who is attracted to music, it frequently offers the only bridge from his inner world to outer reality.

3. The skillful utilization of music resources enables the child to participate in a wide range of exploratory experiences that can add to his own emotional enrichment. Hewett states,

The use of music...provides additional exploratory activities for the emotionally disturbed child...Creative activities associated with music...can be a useful part of the educational program.

4. The child with special problems perhaps needs the opportunity to express himself. Music offers endless approaches in this regard. Hewett writes, "Music...is seen as valuable by some because of the self-expressive and therapeutic aspects it brings to emotionally disturbed children." Dobbs stresses that music "is sometimes the only thing that will encourage the very withdrawn child to leave his shell of reserve."

5. The child who is preoccupied with his own inner world can, through music, explore the outer world. This is essential in therapy, and provides richer perspectives and emotional growth.

6. Trecker argues that music therapy occupies a special place in social group work.

7. Hilliard reports how, as a therapeutic tool, music aids in the reduction or elimination of harmful or anti-social attitudes.

8. The healing impact of music is especially felt in its use with slow learners who are "able to join in activities with their companions without the fear of failure and inferiority, for music has so many facets that they can all enjoy the satisfaction of achievement in some of them."

9. Dobbs suggests that this phase of the curriculum plays an important role for the hyperactive child. In this connection, Brodnitz explores the relationship between emotional level and vocal mechanism. Hudson's observations are apropos here: "The advantage,

then, of music in therapy is that music can communicate at the more primitive, physiological level of rhythm, and develop a rapport that may not be attainable with conventional language... Music thus is potentially capable of bridging the gap between the language of physiology and the language of consciousness."

10. Writers in this area are quick to recognize the special importance of music in providing the child with a correct sense of order without coercion or restraint. Dreikurs observes, "Music is preeminently fitted to induce the child to accept order... Children are willing to listen to music while they may be impervious to words."

11. Of particular significance for leaders in the field of religious education is "the tremendous potential of music as a therapeutic factor in personality development and rehabilitation." Maurus, an eighth century philosopher, echoes references to music therapy found in holy writ: 'All that we speak, all that makes our hearts beat faster, is shown through the rhythm of music united with the excellence of harmony... When we employ ourselves with good pursuits in life, we show ourselves thereby disciples of this art.'

12. Music as an aid in the treatment of drug addiction is reported by Brooks. In this connection, it is reassuring to see some evidence that music is serving as a deterring factor in this particular problem.

13. Long, Morse and Newman report on a number of specific dysfunctions, including schizophrenic, neurotic or phobic children, that have responded favorably to music.

14. Many disturbed children, by means of music therapy, are enabled sufficiently to cope with the school environment, thus making it unnecessary to arrange for prolonged absences from the classroom. Dreikurs makes this point clear when he states that "this can be achieved with a few sessions a week, so that institutionalization no longer appears mandatory,...it is often possible...to achieve sufficient improvement so that the child can continue in his natural setting.

15. Music's role in prevention is not a new phenomenon. Lopez discusses such use among the Meads and Persians. Indeed, in the broadest sense, music today is perhaps one of the most effective preventive resources in the school. Its widest and innovative utility helps to create and sustain the therapeutic community where many kinds of behavioral or learning problems may either be prevented from occurring or dealt with effectively at their onset. This writer, in another paper, deals with preventive aspects in the school. To bring about such an environment requires the unobstructed integration of music education with the entire school program. A specialist in

this area declares that "Music education should exist in the schools primarily for the development of aesthetic sensitivity and satisfaction in *all* [italics mine] students... It must not exist primarily for teaching citizenship, for promoting the school or any of its programs, and certainly not for the gratification of the community." This same source urges music teachers to work cooperatively with all other teachers, so as to improve the total educational program. Steele adds to the brief when she writes, "the 'specialness' of all children demands such an individualized, carefully programmed, and positive approach." Reimer sums it up philosophically as he views the total school population: "The charge and mission of aesthetic education—whether in a single art or all the arts—is to improve the aesthetic quality of every person's life at every stage of his development... Aesthetic education lies at the core of a humane society." The same argument is sustained by Leavitt, who speaks for the nursery-kindergarten: "Music, like any other subject, cannot be blocked off into isolated periods of the day." This is a far cry from the position taken by an earlier text in which the discussion on music is only to be found in a section having to do with "worthy use of leisure."

Recommendations

Music educators generally must make their voices heard in this very hour when school budgets across the nation are being scrutinized in terms of the "hard core curriculum" versus the "unnecessary frills" of education. The thesis of this paper, as stated above, is that music, in the broadest sense, should be an integral part of the educational plan, ranking as importantly as any other subject. To be genuinely effective, it must be unrestricted, non-compartmentalized, and responsive to the interests, needs, and capacities of every single child. Specific recommendations are:

1. Music education, in the generic sense, should be accelerated in the light of a more varied curriculum, sensitive to the communication levels and interests of all students, ranging from whistling and mouth organ to sophisticated instruments in individual or group settings.
2. There is a continuing need for music's integration with the child's total learning and maturing experience.
3. Music therapy should be extended, with particular emphases upon present referrals. The approximate ten per cent of our children who at one time or another require special services, should be given the widest opportunity for expression or participation in music. Such offerings should provide for those pathologies that respond

best to unstructured situations.

4. Prevention needs constant emphasis. Educators are familiar with instances of children who, by virtue of antecedent experiences and interactional constellations, are known to be possible "candidates" for emotional and learning disorders. The early application of preventive music therapy will have salutary consequences for all concerned.

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O, WE WHO LOVE OUR LAND

FRANCES E. WEIR

VENTURA (S.M.)
GEORGE BRANDON*Unison*

O, we who love our land And sing of her in
praise— Lift up our prayers to you, O God, To
bless her all her days. A - men.

2

Help keep her people kind,
And knowing right from wrong,
And that by faith, and hope, and love
We keep our country strong.

3

We ask with humble hearts
For joys of liberty;
Keep us from bigotry and pride;
May we be ever free. Amen.

Book Review

Baptist Hymnal, of the Southern Baptist Convention, William J. Reynolds, General Editor. Published 1975, by the Sunday School Board of the Southern Baptist Convention: Nashville, Tenn. 575 pages.

Five committees of the Southern Baptist Convention worked for several years on the compilation and production of this newest hymnal of the largest-numbered Protestant denomination of American Christianity. And the result is a remarkable volume that will surely help accomplish the hope of that Church "to sing its members into the twenty-first century." Indeed, any Christian denomination will find here the best of old and a goodly sampling of the new in English hymnody produced in recent centuries—not to mention more ancient classical texts and foreign language translations that are enriching the church's worship and witness.

This is an ecumenical volume of Christian literature and prayer and praise gathered from all expressions of Christian faith. It is an international volume with words and music gathered from inspired men and women in all corners of the Earth: something is here from the minds, and souls, and experiences of persons in all conditions of life. And while, as the introduction states, "this hymnal reflects the biblical emphasis of the Baptist tradition", it will quickly be seen that there is nothing here that cannot be sung by members of any main-line Protestant denomination. There is enough here to satisfy the theological needs and the musical taste of any minister or leader of music and worship, or of any congregation.

This is a hymnal for the people: it is not a selection of hymns and tunes that appeal only to the musically trained, nor for those to whom the nostalgia of the texts of the revival eras of their childhood constitute the limit of their only desire in hymnody. The compilers have skillfully selected the best of the gospel songs, and retained only texts and tunes that are meaningful and worshipful. To these still useful words and tunes for the worship of God, the compilers have added a group of relatively-recent compositions (chosen from many hundreds written in this century) that will help congregations and individuals worship with understanding and mind and soul in situations that now confront them in a rapidly changing world. In fact, this selection of hymns retains the best of yester-year's, and adds new dimensions of worship and celebration for old and young alike.

The organization of the hymns into five groups is unique: 137 hymns concerning God (Trinity, Father, Jesus Christ, Holy Spirit); 5 entitled God Speaks (Bible, Christian heritage); 84 on God's Work (Creation, Redemption, Providence); 271 on God's People (Church, Christian life, Future life); 6 for special observances. There are 127 brief Scripture readings, and eight indices.

Indeed, *Baptist Hymnal*, 1975, while retaining the best and most useful hymns of the Christian centuries, also contains, within its pages and scattered through its various sections, "a young people's hymnbook." Assuming, as we must, that an author or composer, born in or after the year 1880, made his or her creative

contribution to hymnody within the twentieth century, we find that 118 of the authors and composers born since 1880 are represented by 181 texts and tunes in *Baptist Hymnal*—a figure we believe larger from youth than in any other current congregational hymnal, and certainly the making of a young-people-prepared hymnal of good size and rich in Christian values for today's world. Of these 118 authors and

composers, 23 were born in the 1930's, and seven 1940's. This picture gives faith and promise that this and succeeding groups of young people will continue to write and "sing new songs unto the Lord"—that Christian worship will continue to grow in people's understanding and expression through coming generations.

—W. W. R.

Hymn Society Elects New Officers

Dr. L. David Miller, dean of the School of Music of Wittenberg University, Springfield, Ohio, has been elected president of the Hymn Society of America, for a term of two years. He succeeds J. Vincent Higginson, of Long Island City, N.Y., who has served eight years as president. Mr. Higginson has been named President Emeritus of the 54-year-old Society.

Other officers named for two-year terms are: President-elect (to assume the presidency in 1978), Dr. William J. Reynolds, of Nashville, Tenn.; Vice-president, Dr. Morgan F. Simmons, of Chicago, Ill.; Secretary, Dr. Anastasia Van Burkhalow, of New York City; Treasurer, William Lambacher, of Springfield, Ohio; Historian, Rev. Henry L. Williams, of Bethlehem, Penn.; Editor of *The Hymn*, Dr. Harry Eskew, of New Orleans, La. The Executive Committee will consist of all officers (with President Miller, chairman), and three members-at-large: Dr. Roberta Bitgood Wiersma, of Battle Creek, Mich., Dr. Wilbur Held, of Columbus, Ohio, and the Rev. William W. Reid, Jr., of Wilkes-Barre, Penn.

The Society adopted a new constitution which made possible a reorganization of its officers, and committees, but reaffirmed its purpose to promote the writing and publishing of new hymns "related to the new needs of the American people and their churches", but retaining the best of the older hymns of recent centuries.

(Further report on the changes in the organization of the Society and of the new officers will appear in a later issue of *The Hymn*.)

Obituaries

The Rev. Bliss M. Wiant, one of the early members of the Hymn Society of America, and for more than 35 years a member of its Executive Committee, died in Grady Memorial Hospital, Delaware, Ohio, on October 1, 1975, following a short illness. As a missionary of the United Methodist Church beginning in the 1920's in Yenching (then Peking) University in China, he was the founder and dean of the Department of Music of that university—an institution that still exists with the leadership of many musicians he trained during the period before the communist take-over of the country. During the years of his leadership, he worked with his students in the creation of Chinese Christian hymns, and in the translation of many of these hymns into English texts. Many hymnals in the English-speaking

countries of the world today print a large number of the best of these translations for Christian worshippers. He is also regarded as a pioneer in the use of local Chinese folk-tunes for Christian hymns.

Dr. Alvin F. Brightbill, a leading authority on the hymnody of the Church of the Brethren, and a professor in the Bethany Theological Seminary and lecturer in Chicago Theological Seminary, died at the age of 73 at his home in Manchester, Indiana, on February 28, 1976. Dr. Brightbill was one of the early members of the Hymn Society of America, and at the time of death was a member of its Executive Committee. Memorial services were conducted at Bethany Theological Seminary on March 7.

Jesus Our Light, Shine on Our Earthly Way

Jesus our Light, shine on our earthly way,
Without you darkness clouds our brightest day.
Jesus our Love, O be our joy, our all,
Help us to listen to your gentle call.

Jesus our Truth, in you we find our peace,
Our doubts are stilled, our restless yearnings cease.
Jesus our Life, O make our lives to be
Replete with virtue, grace, and purity.

Jesus our King, upon your face we see,
An image of the Father's deity:
God's Only Son, ordained by Him to wear
Time's seamless fabric as a robe most fair.

Receive this hymn of joy which now we sing,
 In praise to you, our Shepherd and our King,
 Until in heaven your glory we behold.
 At God's right hand, in majesty enthroned.

Sister M.R.D.

Tune (10.10.10.10.) *Farley Castle or Edsall*

Give Me, O Lord, the Grace to See

Give me the grace to see my life
 A gift most precious in Thy sight,
 A gift to be preserved for Thee
 In beauty of integrity,
 A gift unspoiled by evil's blight,
 Adorned with virtue's shining light.

And give me Lord, the grace to see
 The happiness of serving Thee,
 In holiness of life and heart,
 Where sin or evil play no part;
 And grant that none shall ever be,
 Less good or true because of me.

Give me, O Lord, the grace to see,
 And wisdom to acknowledge Thee,
 My being's source and sov'reign Lord,
 My greatest Good, my life's reward,
 My truest wealth and treasure here,
 Than dearest earthly friend more dear.

Sister M.R.D.

Tune (8.8.8.8.8.) *St. Matthais*

Almighty God, We Join the Throng

Almighty God, we join the throng
 and lift our voice to you in song
 to praise you, God of every creed
 and tongue and nation, who in need
 lift up their voice and fill the air
 with thanks and praise from everywhere.

No favored clan, no chosen race
 alone can claim to see your face.
 No foreign soil, no alien land
 beyond the reach of your command.
 They all are objects of your grace
 and share the fold of your embrace.

O, help us all to know you, Lord,
 and hear the message of your word
 in peals of thunder, cries of pain,
 in sonic boom and beating rain;
 through every sound your voice is heard,
 and we are called to serve you, Lord.

Our Father, who has made us all
 your children, hear us when we call.
 Save us from self-destruction here,
 from selfish hatred, inner fear,
 from famine, pestilence, and sword.
 Send peace within our time, O Lord.

George Wesley Buchanan
 Wesley Theological Seminary

Our Father, Whose Creative Word

1. Our Father, whose creative Word
 We hear in all our planet earth,
 To you we pray as did our Lord
 That love for all may spring to birth.
 2. O Lord of reconciling love,
 Who reached to all with pierced hand,
 The hearts of all believers move
 To serve the helpless of our land.
 3. O Spirit of the Lord of all,
 Whose inner presence makes us one,
 Cause us to hear the needy's call
 And through our deeds your will be done.
 4. In many tongues we sing our song,
 And then go forth to walk your ways;
 One people, by your grace, we long
 To share your love and show your praise.
- (May be sung to "St. Catherine", 88.88.88,
 repeating lines 3 and 4 of each stanza.)

Benjamin O. Gould
 Paoli, Pennsylvania